lanus, Hamlet.) The succession of events is the development of the character. (Macbeth —who cannot escape his own *realization.)*

Or else, quite to the contrary, the revealing event should already have taken place (Sophocles, Ibsen) and the drama should then furnish the progressive explanation of the event; the prototype of this kind of drama is CEdipus, who advances from happiness in ignorance to unhappy knowledge.

Van de Velde sends me, in a supplement to the *Berliner Tageblatt,* an article on Nietzsche (by Karl-Georg Wendriner) of 22 August 1910, in which I read: "So *trot Nietzsche als ein Verderber der Jugend in die Ewigkeitein."***

This is perhaps the most tempting path.

REPRINTING OF THE "TRAIT&S"

I beg the reader to note that this first treatise *(Le Narcisse)* dates from 1892; the second, from 1893.1 do not have to disavow my youthful works; but I should not wish to have them looked upon with the same eye as the products of a more mature age.

I have not written a single work without having felt a profound need to write it, with the sole exception of *Le Voyage dUrien,*[25] and yet it seems to me that I put into it a large share of myself and that, for him who knows how to read, it too is revelatory.

NOVEL

He will say: "The taste for sensual pleasure has always been deplorably keen in me — to the point where it often dominated all others. But often a sort of curiosity preceded and even commanded my desire.

The fortuitous invitation of pleasure at times made rne miss a whole trip."

It is not altogether true that Cardif s early education was, properly speaking, neglected; but the first words he learned were filthy.

For the preface to Charles-Louis Philippe, explain the importance of ClaudeVs influence. — One is willing to be on the side of the believers; but one prefers not to be on the side of the fools.

[24] "Thus Nietzsche entered Eternity as a corrupter of youth/"

[25] *Uiierts Voyage,* aa imaginary voyage full of symbols, published 1893 with lithographs by Maurice Denis,